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ABSTRACT

The development of increasing performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied, is the purpose of this course. The handbook presents, in outline format, the following: Course Description; Course Enrollment Guidelines; Course of Study Objectives--Musicianship, Performance--Course Content; Course Procedures, Strategies and Suggested Learning Activities (covering nine weeks); Resources for Students, including Materials to Be Included in Performance for This Quinmester; Resources for Students; and Resources for Teachers. (DB)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Music: BAND 5613.50

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BAND

COURSE NUMBER: MUSIC: 5613.5

Written by John Failoni

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 787

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Miami, Florida 33132

Published by the Dade County School Board

I. COURSE TITLE

Band

II. COURSE NUMBER

5613.5

III. COURSE DESCRIPTION

A performing organization in which students develop increasing performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have successfully completed a Level IV music course on a band instrument or demonstrate advanced musicianship and performance skill to the satisfaction of the music instructor.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will determine the basic metric pattern of played examples (groups of twos and groups of threes).
2. The student will count and clap the rhythm from a written example (whole notes, half notes, eighth notes, sixteenth notes and rests).
3. The student will discover the principle rhythmic motives which are used repeatedly in compositions of medium to difficult designation and select them from a number of written alternatives.
4. The student will take rhythmic dictation. (Four to eighth bars with the introduction of half, quarter and eighth rests in simple meter.)

   Procedure: Count, clap, write-repeat procedure five times then reduce to three times. When students become proficent with this method, omit the clapping step.
5. The student will relate a familiar melody to the approprite scale (major or minor) and be able to write a rhythmic dictation of that melody.
6. The student will select the correct notation of a melody from a number of written alternatives.

7. The student will select the correct written melody after hearing it played.
8. The student will sharpen his ability to identify chord tones, passing tones and neighboring tones.
9. The student will identify perfect and imperfect cadences aurally.
10. The student will be able to spell ALL the triads in the following major keys: C, F, G, B^b. He also will spell the primary triads in the following major keys: E^b, A^b, D, A.
11. The student will know and write the key signatures of all major and minor keys.
12. The student will be able to sing the third or fifth, when he hears the root played on the piano. The student also will be able to add the minor and major seventh when the instructor plays a major triad on the piano.
13. The student will identify by eye and ear the following intervals: Major 2nd, Minor 2nd, Major 3rd, Minor 3rd, Perfect 4th, Perfect 5th, Minor 6th, Major 6th, Minor 7th, Major 7th and Perfect Octave.
14. The student will acquire basic knowledge of the classical period. Study will include music and style forms.

Recognition of selected compositions from a list provided will be expected.

B. Performance

1. The student will demonstrate correct breathing and posture used in playing a wind instrument.
2. The student will sustain a tone for 40 seconds (basses and flutes--25 seconds).
3. The student will use the correct embouchure for his particular instrument.
4. The student will play from memory the following major scales and the three forms of the relative minor scales (Natural, Harmonic, Melodic): C, F, G, B^b, D, E^b, A, two octaves up and down at MM quarter note equals 120.
5. The student will play the primary chords of these scales from memory.
6. The student will play a chromatic scale two octaves from a given starting note. In eighth motes (MM quarter note equals 120). This will be done starting PP going to FF. This will also be done FF going to PP.
7. The student will play at sight a composition of moderate diffuculty, demonstrating correct attack, release, and phrasing.

8. The student will play a one octave scale (major and minor) demonstrating each of the following types of articulation:
   a. Natural attack
   b. Slur 2, Staccato 2
   c. Staccato 2, Slur 2
   d. Slur 3, Staccato 1
   e. Staccato 1, Slur 3
   f. Slur 4, Staccato 4
   g. Staccato 1, Slur 2, Staccato 1
   h. Slur 2, Staccato 1, Slur 3, Staccato 2
9. The student will be able to perform any rhythmic pattern found on pages 1-50, of the Rothman Rhythm Book.
   a. Tap foot to beat, count subdivisions aloud clap rhythm
   b. Tap foot to beat
10. The student will transpose simple melodies down one step and up one step.

VI. COURSE CONTENT

A. Development of performance skills. These fundamentals are developed concurrently with musical concept development.

1. Logistics: Care and cleaning of instrument

2. Tone

a. Posture and playing positions

b. Breath control and support

c. Proper embouchure development

d. Achieving the characteristic sound of the instrument

e. Listening to live and recorded examples

3. Pitch

a. Tuning of instrument

b. Correction of intonation deficiencies

c. Playing as a section member

d. Listening to others

e. Alternate fingerings

f. Working on blending of sections

g. Pitch of ensemble at dynamic extremes

h. Control of ensemble pitch (highs and lows)

4. Articulation

a. Proper use of tongue

b. Slurring

c. Staccato

d. Marcato

e. Legato

5. Interpretation

a. Phrasing

b. Accents

c. Spacing

d. Style

6. Dynamics

a. Forte

b. Piano

c. Mezzo (combinations)

d. Crescendo

e. Decrescendo

f. All should be stressed in relation to total band sound (balance between sections).

7. Rhythm drills

a. Counting system (foot only)

b. Subdivision of the beat

c. Rhythmic sightreading

8. Chromatic scales

a. Apply daily chromatic exercises to music performed. Listen for chromatic passages in recorded music.

b. Use chromatic scales as a band warm up. Up PP, down FF. Use variety of rhythmic and tonguing patterns.

9. Major scales and chords

   a. The student will develop skill in notating, hearing and performing major scales and chord patterns.

   b. For ensemble use Treasury of Scales by Leonard Smith.

10. The student will continue to develop skill in identification of:

   a. Rhythmic and melodic motives

   b. Phrases

   c. Perfect and imperfect cadences

   d. Two-part form

   e. Three-part form

   f. Standard march form

   g. Ostinato form

   h. Passacaglia form

11. Musical vocabulary--The student will enlarge his musical vocabulary and improve his understanding of musical terms.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

These are to be suggestions for the use of the teacher, not to be mandatory. Every piece of music used should be selected for specific musical purposes, as explained in the teacher's guide.

Compare band transcriptions to the original scores. Use a record of a fine performing group while reading the score of the number as arranged for a school instrumental group. Note where the differences are. Why?

Compare the unique characteristics of music of various countries.

Evaluate the aesthetic influence of music on the composer's lives, and on the lives of the populace.

First Week

A. Short review of care of instruments

B. Review posture and playing positions of all instruments

C. Rhythmic training

Rothman Rhythm Studies, p. 32-34

1. Sixteenth notes

2. Sixteenth rests

D. Unison Scale Book, p. 19, #30-32

E. Lazarus-Concone. Studies #1 & #2

F. Introduction to the music of the classical period

1. Music being used in ensembles

2. Music from recordings

3. Similarity to present day musical styles

G. Pares Scales Book, #64-66. Chromatic scales

Second Week

A. Rothman Rhythm Book, p. 35-38.

1. Sixteenth rests (three rests)

2. Quarter note ties

B. Unison Scale Book, Section 3, numbers 1-6

1. Variations on the scale

2. After practicing individual scales, go from one to another without stopping--each scale at a different dynamic level.

C. Pares Scale Book. Review #64-66

1. Add #67, A; #68

2. Use various tonguing techniques on #67, A-I

D. Lazarus-Concone. Studies #3 & #4

1. Work on #3 first part of week to learn slurs and ties

2. Work on #4 latter part of week to develop staccato style

3. Then play both to show contrasting style

E. Rhythmic dictation

Creative Musicianship, page 27--Introduction of triplets

F. Harmonic identification

1. Review major triad
2. Identify octaves, perfect fourths and fifths, and major and minor seconds, thirds, sixths, and sevenths.

Third Week

A. Rothman Rhythm Book, p. 38-40

1. Eighth note ties
2. Sixteenth note ties
3. Review of all ties

B. Unison Scale Book. Section 3, numbers 14-19

1. Scales in E flat major
2. 6/8 time signature (variations)

C. Pares Scale Book, numbers 57, 58, 59, 60.

Exercises in D minor

D. Lazarus-Concone Studies, studies 5 & 6

1. Detached tones
2. Staccato and slurred eighth notes
3. Stress accuracy on band parts A & B

E. Rhythmic dictation

1. Creative musicanship, p. 74 (first day exercises)
2. 6/8 time (Introduction)

Fourth Week

A. Rothman Rhythm Book, p. 40-42

1. Eighth note followed by single dot

2. Half note followed by double dot

B. Unison Scale Book. Section 3, numbers 30-35

1. Scales in D major

2. Variations on the D major scale

3. Chromatic scale from D concert

C. Treasury of Scales

1. All sections dealing with D major

2. All sections dealing with B flat major

D. Lazarus-Concone. Study #7

1. Staccato and slurred eighth notes

2. Stress individual performance

3. While entire ensemble plays band parts, have solo performers play study

4. Have each section play a study while the rest of ensemble plays band parts A & B

E. Harmonic dictation

1. Review major and minor triads

2. Introduce major and minor seventh

3. Students sing ascending whole steps from given pitch

F. Introduce classical material for ensemble

NOTE: A list of suggested classical numbers is included in the "Resources for Students," page 17.

Fifth Week

A. Rothman Rhythm Book, p. 43-44

1. Single dot following eighth note (continued)

2. Double dot following quarter note

B. Unison Scale Book. Section 2, numbers 1 & 2

1. Scale study through all the major and minor keys

2. Scale exercise in C

C. Treasury of Scales

1. E flat major (all)

2. A flat major

D. Lazarus-Concone. Study #8 & 9

1. Study in 6/8 time

2. Staccato triplets

E. Rhythmic dictation

Progressive Musicianship, p. 74 (second day studies)

F. Melodic dictation

1. Simple song dictation

2. Stress recognition of octaves and fifths

G. Comparing classical styles to that of present forms

NOTE: Refer to list page 17

Sixth Week

A. Rothman Rhythm Book, p. 45-49

1. Eighth note syncopation

2. One page per day

B. Unison Scale Book. Section 2, numbers 3-7

1. Chromatic exercises

2. Chord exercises in all major and minor keys

3. Broken chords

4. Chords of the dominant seventh

5. Be sure that these exercises are played correctly

C. Treasury of Scales

1. All scales in D major

2. All scales in E major

D. Lazarus-Concone. Studies 10 & 11

1. Slurred triplets

2. Accent staccato and slur

E. Rhythmic dictation

Progressive Musicianship. p. 75 (first half only)

F. Melodic dictation

Simple songs (limit use of skips and stress scalewise patterns)

Seventh Week

A. Rothman Rhythm Book. p. 50-52

1. Summary of eighth note syncopation

2. Syncopation of sixteenth notes

B. Unison Scale Book. Part 3, numbers 7-10

1. Scales in B flat concert

C. Treasury of Scales

All scales E flat major

D. Lazarus-Concone. Study 12

Staccato and slurred eighth notes

E. Rhythmic dictation

Progressive Musicianship, p. 75 (second half)

F. Continuation of classical style

NOTE: Refer to list page

Eighth Week

A. Rothman Rhythm Book, p. 53-59

1. Resumé of sixteenth note syncopation

2. Eighth note triplets

B. Unison Scale Book. Part 3, numbers 20-25

1. Patterns in C concert

2. Work for accuracy

C. Treasury of Scales

1. Scales in A flat major

2. Scales in D flat major

D. Lazarus-Concone. Study 13

Staccato and slurred eighth and sixteenth notes

E. Harmonic dictation

1. Frequent use of skips

2. Review major and minor sevenths while playing triads

Ninth Week

A. Rothman Rhythm Book

Resemés found in pages 33-60

B. Unison Scale Book

1. Memory check of all required scales

2. Review of Pare Book

3. Check chromatic scales

C. Lazarus-Concone

Review studies 1-13

D. Rhythmic dictation

1. Review all materials studied this quimester

2. Review major and minor triads

E. Classical material reviewed

1. Review of musical terms and symbols

2. Review of musical forms

3. Evaluation of students

a. By test devised by students and teachers

b. By taping a performance for teacher and student evaluation

c. By teacher rating of student attitude and musical progress

VIII. RESOURCES FOR STUDENTS

Buchtel, Forrest, Scale Time. Belwin Publications, 1948

Fussell, Ramond, Ensemble Drill. Schmitt, Hall, McCreary Company, 1934

Kjos, Neil A., Master Theory Method (Book two). Peters, Yoder, 1948.

Osterling, Acton, Tune Up and Play Ensembles. Belwin Publications, 1967

Our Next Concert, Belwin Publications, 1969

Rubank Intermediate Method, Rubank Publishers, 1956

Weber, Fred, Progressive Studies. Belwin Publications, 1949

MATERIALS TO BE INCLUDED IN PERFORMANCE FOR THIS QUINMESTER

Five Pieces, Hindemith, Assoc. Publishers

Hansel and Gretal, Humperdinck, Belwin

Haydn Suite, Haydn arr. Palmer, Oxford

Impressario Overture, Mozart, Ludwig

Military Symphony in F, Gosfec, Mercury

Minuetto from Syn. #39, Mozart, arr. Tolmage, Staff Publishers

Overture to Titus, Mozart, Whitmark

Serenade in Four Movements, Mozart, Carl Fischer

IX. RESOURCES FOR TEACHERS

Colwell, Richard, The Teaching of Instrumental Music. Appleton, Century Crofts, 1969.

Couchane, Lilian, Creative Musicianship. Highland Music Company, 1964

Goldman, The Concert Band. Rinehart and Company, 1946.

Jones, L. B., Building the Instrumental Music Department. Carl Fisher.

Leeder, Williams, Music In the High School. Prentice, Hall, 1958.

Presscott, Gerald and L. W. Chidester, Getting Results With School Bands. Carl Fisher, 1950.

Rothman, Joel, Teaching Rhythm. J-R Publications.

Rusch, Harold, Lazarus-Concone. Belwin Publications.

Weber, Fred, Belwin Band Method. Belwin Publications, 1965.